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OK

THE
EMERSON
COLLEGE OF
ORATORY



CHICKERING HALL
HUNTINGTON AVENUE
BOSTON

1901

"FOR OF THE SOUL THE BODY FORM DOTH TAKE,
FOR SOUL IS FORM AND DOTH THE BODY MAKE."

— Edmund Spenser.



CHARLES WESLEY EMERSON
FOUNDER

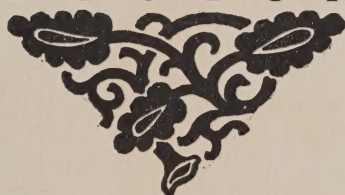
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ORATORY

LITERATURE

PEDAGOGY

B O S T O N



1901

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1901 — 1902



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Fencing.

* Course of lectures open to graduate class.

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Reading as a Fine Art; Monologue Arrangement of Poems and Novels.*

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Æsthetic Physical Culture; Principles of Art.

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Goethe's "Faust"; Perfective Laws of Art.

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Literary Interpretation and Vocal Expression.

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English; Elocution.

MAUD LEIGHTON GATCHELL

Dramatic Rendering and Shakespeare; Stage Business; Rehearsals.

FRANCES TOBEY, S.B.

Rhetoric and English Composition.

* Course of lectures open to graduate class.

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The New Aristocracy.



OUR NEW COLLEGE HOME

History



THE Emerson College of Oratory is the largest institution of its kind in the world. Established by Charles Wesley Emerson, in 1880, as a private school, it was, in September, 1886, formally incorporated by the Commonwealth of Massachusetts as the Monroe College of Oratory, being named in honor of the late Prof. Lewis B. Monroe.

On the occasion of the formation of the Monroe College Alumni Association at Boston, May 3, 1889, resolutions were adopted requesting the Trustees to change the name of the institution to the "Emerson College of Oratory," in honor of its founder. Upon petition to the Legislature, a bill authorizing the change was passed by the General Court, and receiving the governor's signature, February 12, 1890, the institution became the Emerson College of Oratory.

Design of the College



THE Emerson College of Oratory is a school for personal culture. It aims to awaken in the student of expression, whether he be a creative thinker or an interpreter, a realization of his own potentialities, and to give such direction to his training that he may attain them. While conserving the best traditions of the past, the college aims to stand for thorough investigation, the most advanced educational methods, and the highest professional standards and ideals.

Oratory is taught as an art, resting upon recognized laws of nature, which are so explained and illustrated as to give a thorough understanding of all the principles upon which this art is based. A complete mastery of these principles is gained through practical training in their application.

The production of every great master possesses an individuality distinct from that of any other. Our object is to develop natural orators, not artificial ones.

The orator is educated, not by fashioning him after a certain model, or by making him a slave to arbitrary rules, but by quickening and developing all the intellectual faculties, cultivating the imagination, deepening and guiding the feelings, disciplining all the agents of expression, making the will sovereign, and then leaving him free to express his thoughts, convictions, and emotions in accordance with his own temperament.

The college designs to fit students to become professors and instructors in oratory and literary interpretation, to supply the ever-increasing demand for teachers who have studied not merely to become readers, but masters of the laws underlying the art of expression.

It affords such a course of instruction in the fundamental laws of health, and such physical training, as rarely fail to restore to health and strength.

The personal and literary culture afforded by the curriculum are of highest value, not only to those who have a professional end in view, but to men and women who do not intend to make oratory a specialty. It is self-evident that a strong personality, a cultured and noble manhood, is infinitely superior to any tricks of voice or gesture. When a man loves the truth and lives it, and can present it effectively to others, he has received the best possible preparation for the work of life as well as for the work of oratory. "The greatest thing in oratory is the orator."

Courses of Instruction



THE methods of instruction of the Emerson College of Oratory are based upon its New Philosophy of Expression, and differ fundamentally from those usually employed in teaching oratory; and it is to this more than to anything else that the great success of the college is due. While many systems work for simulation of power, this system develops sources of real power; while other systems have dealt with effects, this system has also dealt with causes; while others have taught what particular forms of voice or gesture were adapted to the expression of particular sentiments, this has developed those qualities of mind and heart which lie behind all forms of manifestation, and which spontaneously create the requisite artistic forms of expression.

There are sixteen general groups of studies, including over sixty courses, which may be designated as follows:—

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|--|---|
| I. ORATORY | IX. MUSIC |
| II. VOICE CULTURE | X. PHYSICAL CULTURE |
| III. GESTURE | XI. ANATOMY, PHYSIOLOGY,
AND HYGIENE |
| IV. EVOLUTION OF EXPRES-
SION | XII. VOCAL PHYSIOLOGY AND
ACOUSTICS |
| V. PERFECTIVE LAWS OF
ART | XIII. PSYCHOLOGY AND PHI-
LOSOPHY |
| VI. PLATFORM ART AND
DRAMATIC INTER-
PRETATION | XIV. PEDAGOGY |
| VII. ENGLISH LITERATURE | XV. ART AND ÆSTHETIC
CULTURE |
| VIII. RHETORIC AND COMPOSI-
TION | XVI. LIFE AND PERSONAL
DEVELOPMENT |

The distribution of studies in the order of years will be seen in the following pages. A course of twenty-five individual and private lessons is included in the regular work of the Freshman and Graduate classes.

I. Oratory

PRESIDENT EMERSON, DEAN SOUTHWICK, REV. MR. TOWERS

1. History of Oratory. Lectures upon the lives and times of the great orators; critical study of famous orations; sources of the essentials of public speaking; methods of leading orators; study of examples from Demosthenes, Cicero, Burke, Pitt, Grattan, Henry, Webster, Lincoln, Phillips.

2. Pulpit Oratory. Literary Study of the Bible. Bible and Hymn Reading.

3. Extemporaneous Speaking. Discussions upon current events and topics from history, biography, and literature; arrangement and analysis; the use of anecdote; post-prandial speaking; the delivery of original orations. Forensic delivery.

4. (a) Logic. (b) Parliamentary Rules and the Conduct of Meetings.

5. Debates and Principles of Argumentation.*

6. (a) Lectures on the Application of Psychological and Pedagogic Principles in the analysis of Oratory, Literature, Music, and other forms of Art.

(b) Practical application of the above principles in literary interpretation; viz., the study of the central idea in its obvious intent; the analysis of this idea, or the study of the parts; the relation or service of each part to the whole; the relation of these parts to each other, as shown in the ultimate purpose.

Of the above courses No. 1 will be given twice a week during the third year, and is essentially a new course; No. 2 is given regularly once a week during the third year, and incidentally throughout the entire three years; No. 3 is given once a week during the third year; No. 4 (a) is given once a week during the first half of the third year; No. 4 (b) is given once a week during the second half of the third year; No. 5 is given once a week during the third year; No. 6 (a) is given once a week during the second and third years; and No. 6 (b) is given incidentally throughout the entire course.

*The literary and debating societies in connection with the college afford further opportunities for practice.

II. Voice Culture

PRESIDENT EMERSON, MRS. SOUTHWICK, MISS KING, AND
MR. ALDEN

1. Lectures upon the Physiology and Hygiene of the Voice. The relations of the vital and vocal organs; fundamental conditions of voice production; relation of voice to the nervous system; lectures upon breathing; lectures upon articulation; relation of pitch to resonance; overtones; misuses of the voice, their cause and cure; lectures upon President Emerson's original system of voice culture.

2. Technical and Psychic Vocal Training. Eradication of faults in use of voice; tone and speech; development of resonance, flexibility, and tone color; the relations of the voice to imagination and emotion; development of freedom, smoothness, purity, sympathy, power, and brilliancy of tone.

3. Time and Tune. The development of tone perception; naming of the relative pitch and length of sounds as mental objects; the acquisition of that conception of the relative pitch and length of sounds which must precede correct utterance; how to teach sight-singing in the public schools. (See group "IX. Music.")

Of the above courses, No. 2 is given in practical drill work every day during the three years of the course, and once each week in special classes for instruction and individual criticism during the first, second, and third years; No. 3 is given once a week during the first and second years (this course is identical with that mentioned in group "IX. Music"), and No. 1 in class instruction and occasional lectures during the entire course.

The system of voice culture taught in this college embraces the discoveries of Tyndall and other eminent modern scientists. It takes away all huskiness, all impurities of the voice, and cures all forms of chronic sore throat, including ulceration and "clergyman's sore throat." It gives fulness, volume, great range, smoothness, flexibility, sympathy, brilliancy, and power.

The voice, when free from physical limitation, is at the moment of utterance a true reporter of the state of the soul; but from a variety of causes, almost every voice has become more or less perverted. The first object, therefore, is to find the ideal voice of the individual student, then to develop it. Throughout the entire course daily exercises are given to secure correct physiological conditions in voice production. In reading and speaking, the test of vocal culture is the fidelity with which the voice reveals the state of the mind. The voice being free to respond to the soul, just in proportion as the soul of the artist grows in truth, beauty, and goodness, so will the voice, which is the servant of the soul, grow like its lord and master.

III. Gesture

PRESIDENT EMERSON, MRS. EMERSON

1. Lectures upon the Physiology of Gesture. The evolution of gesture and its philosophy; the automatic action of the nerve centres, and reflex action; relations of æsthetic physical culture to gesture; the application of the new philosophy of expression in the teaching of gesture; gesture and its relations to intuition; the distinction between the gesture of spontaneity and that of calculation. Art Criteria.

2. Exercises for the cultivation of muscular sense and the promotion of harmony, grace, unity.

3. Drill for the culture of the highest responsiveness of the nerve centres. Response to the mental concept; consciousness, affection, will, and intellect in their externalization by means of the muscles; simple forms and their combinations; pantomime; subtlety in gesture.

4. The Delsarte criteria of gesture. The translation of gesture at sight; bearing; dramatic attitudes; gestures and mannerisms as indices of character.

Of the above courses, No. 2 is given daily throughout the entire course of three years; No. 3 is given once a week during the second and third years; No. 4 is given once a week during the third year, and is partially identical with Course 2, Psychology and Philosophy; and No. 1, in the form of occasional lectures, during the entire course.

Gesture is the expression of the emotions by means of the muscles. Every thought and emotion of the soul causes certain vibrations of the brain, which are communicated by nerve fibres to nerve centres, and by them reflected through other nerve fibres to the muscles, causing these to produce such attitudes and movements of the head, torso, and limbs as to picture to the consciousness of the beholder what is taking place in the soul of the speaker or actor. The nerve centres need educating, or they act meagrely, and frequently cause the person to make such gestures as contradict his words and emotions. A gesture the soul does not impel is mechanical; and a mechanical gesture is infinitely worse than no gesture, as it puts a formal and constrained manner in the place of a free and natural one. By the practice of this system all the parts develop the power of acting in unity, the muscles become free and elastic, the nerves healthy, strong, and responsive, and the person is freed not only from his own inertness, but also from all slavishness to rules of elocution and gesture.

IV. Evolution of Expression

PRESIDENT EMERSON, MR. KIDDER, MRS. EMERSON, MRS.
SOUTHWICK, MISS SMITH, MISS KING, MISS LAM-
PRELL, MISS POWERS, MISS GATCHELL

1. Lectures upon the order of development of the powers of the human mind. The principle of evolution as illustrated in the history of art; laws of evolution as applied to the development of the powers of the orator; significance of the "colossal," "effective," "realistic," and "suggestive" periods in art; methods of developing the expressive powers based upon the order of the development of the human mind; the steps of the evolution pedagogically considered.

2. The sixteen progressive and graded steps in the Evolution of Expression through which the pupil may be brought to a realization of the criteria of the teacher. Study of selections from the great orators, essayists, dramatists, and poets illustrative of the several steps; development of expressive power through drill work upon the sixteen steps; the meaning of the steps and their relations and interdependence; application of the principle of development to the needs of the several pupils.

Of these courses, No. 1 is given in occasional lectures throughout the entire course; No. 2 is given ten times a week throughout the first year.

In perfecting this system no pains have been spared to ascertain the fundamental laws according to which the mind naturally unfolds. Illustrations of these laws have been found by the President in his studies of ancient art, and they are in harmony with the accepted principles of psychology as taught by all educators. They may easily be traced in the development of any individual mind. Indeed, the knowledge of evolution which has thrown light upon the creative process of the universe is here employed in the development of the creative powers of the orator. With the class as an audience the pupil is required at every step to produce positive results, and to depend for those results on his mental activity at the moment of speech. This feature of the work is fundamental, because it develops the orator's mind-power; progressive, as it requires him to add something to his mind-power at every step; and practical, inasmuch as his progress is constantly tested by his ability to move an audience.

v. Perfective Laws of Art

PRESIDENT EMERSON, MRS. EMERSON, MRS. SOUTHWICK,
MISS SMITH, MISS KING, MISS LAMPRELL,
MISS POWERS, MISS GATCHELL

1. Lectures upon powers to be perfected in the expression of the artist. The higher criteria of criticism to be applied to the results attained by practice of the fundamental principles set forth in the Evolution of Expression.

2. Drill work and criticism, to enable the student to realize the perfective criteria. Study of the natural laws underlying them.

Of the above courses, No. 1 is given in lectures interspersed throughout the work of the second year; No. 2 is given ten periods a week during the second year, and once a week during the third year.

The final perfecting of the orator and expressive reciter or reader comes from moulding his powers in accordance with these laws. First of all, these laws define what art is; secondly, when used as criteria they determine the rank or value of each work of art; thirdly, they furnish the ideal which the student of art should aim to realize in his work.

The work in Evolution of Expression would ultimately develop all the powers required by these Sixteen Perfective Laws; but experience has taught us that after the student has worked with the Steps of Evolution until he seems to be able to meet, to a reasonable degree, their requirements, he will make more rapid progress by working directly with the Perfective Laws. Among other good results, they at once point out to the student those steps of Evolution of Expression in which he is most deficient. This inspires him with a readiness to work again upon them, for he soon discovers for himself that it is impossible to work successfully in the Perfective Laws until he has attained to certain standards of excellence in the Evolution of Expression.

VI. Platform Art and Dramatic Interpretation

DEAN SOUTHWICK, MR. TRIPP, MR. KIDDER, MR. POWERS, MR.
RIDDLE, MR. TICKNOR, MR. ARMSTRONG, MR. GRILLEY,
CAPTAIN SEAHOLM, MRS. SOUTHWICK, MISS BEN-
FEY, MISS KING, MISS BURNETT, MISS
BLALOCK, MISS GATCHELL

1. Application of the steps of the Evolution of Expression and the criteria of the Perfective Laws to dramatic forms. Drill work in the interpretation of the plays of "Hamlet" and "Macbeth."

2. Interpretative study of "The Merchant of Venice" and "Julius Cæsar." Presentation of scenes for criticism.

3. Preparation, rehearsal, and public presentation of the plays of "Hamlet," "Macbeth," "Julius Cæsar," or "The Merchant of Venice" during Commencement Week.

4. * Platform Art. Public Reading; Impersonation; the Reader's Technique; Character Delineations; Scotch Dialect; Negro Dialect; Humorous Reading; Arrangement of Programmes; Interpretative Recitals; Dramatization of Novels; Choice, Abridgment, and Adaptation of Selections for Public Reading; Writing of Introductions; Original Work.

5. The Poetic Drama, — Goethe's "Faust," Browning's "Blot in the Scutcheon," Milton's "Comus," and other dramatic poetry.

6. Life Study, Impersonation, and Monologue; study of the artistic principles involved.

7. Interpretation and dramatic study of "Othello" and "Twelfth Night," with preparation and presentation of scenes from these plays for criticism.

8. Presentation of scenes from Goldsmith's "She Stoops to Conquer" and Sheridan's "Rivals," with criticism and character analysis.

* Course No. 4, "Platform Art," is given by a corps of distinguished specialists. All of them are widely known through their brilliant public work. Among these are artists of the very first rank.

9. Historical study of Dramatic Literature. Study of the forms of dramatic art : Farce, Comedy, Burlesque, Melodrama, Tragedy ; plot, character, incident, dénouement. The Technique of the Drama.

10. Dramatic Criticism. Lectures and discussions; original work.

11. * Practical Theatric Training. Study in Pantomimic Expression ; correction of defects and mannerisms ; Conventional Symbolism ; Presentation of Pantomimes ; study of emotions in their effect upon the voice ; relation of voice to character impersonations ; Stage Business ; costume and make-up ; stage management ; rehearsals and performances. Public presentation of several plays.

12. Series of Twenty-five Private and Individual Lessons by Members of the Faculty.

13. Fencing (identical with Course No. 8, Physical Culture).

Of the above courses, the first three only are open to undergraduate students in the regular course, No. 1 being given four times a week during the second year, No. 2 being given six times a week during the third year, and No. 3 constituting an exercise, training, and opportunity for public appearance in a dignified and scholarly Shakespearian production by members of the Senior class.

The remaining eleven courses are open only to students who, having already received from the Emerson College of Oratory a diploma of graduation, are enrolled in the Graduate Course as candidates for the special Professional, Artistic, or Teacher's diplomas offered to those who meet the requirements prescribed for this course ; also to special students who have convinced the officers of the college of their ability and preparation for such advanced work by passing a rigid examination. No special student, however, can receive from the officers of the college any diploma or certificate.

Course No. 5 will be given once a week during the fourth year, as will also Nos. 6, 8, 9, 10, and 13. No. 7 will be given twice each week during the fourth year, as will also Nos. 4 and 11 ; and No. 12 is not open to special students, and is available only to those holders of an Emerson College diploma of graduation who are applicants for the Professional, Artistic, or Teacher's diplomas.

The study of the dramatic is given a prominent place in the work of the Emerson College of Oratory because of its eminent value as a means of personal culture ; because it cultivates the imagination, which is the mother of all art ; because it broadens the sympathy, which is the inspiration of all true teaching ; because it nurtures that sense of beauty which rules the world.

The development of the dramatic element, and its place in education, together with its relation to character-building, are discussed, and plays are studied in their twofold relation as dramatic art and as literature.

* Course No. 11, " Practical Theatric Training," will be given by three instructors, one of whom has had a thorough schooling and the widest experience in the best of amateur dramatic enterprises. One has served an apprenticeship in the company of William H. Crane, and one under the management of the late Augustin Daly.

VII. English Literature

DEAN SOUTHWICK, PROFESSOR ROLFE, PROFESSOR WARD,
REV. MR. TOWERS, MR. TRIPP, MRS. SOUTHWICK,
MISS KING, MISS TOBEY

1. Literary study of the Bible.
2. English History. An outline history of England and her relations to the civilization of the present. The spirit of the times as reflected in literary productions.*
3. The History of English Language and Literature.
4. What is Literature? The early formative elements: the Celtic, Teutonic, and Norman-French contributions; Chaucer, Spenser, Milton.
5. Literary criticism and interpretation. Poetry as a fine art; the elements of poetical expression; critical study of poems; ballad and lyric poetry; Burns, Scott, Wordsworth, Shelley, and Keats.
6. Eighteenth Century literature—Addison, Steele, DeFoe, Swift, Pope, Johnson, Goldsmith.
7. History of the Drama. The Classical Drama; the early English dramatic forms: the Liturgical Plays; Miracle plays and Mysteries; Moralities; the Pre-Shakespearian drama.
8. Victorian Prose. The English Novel from Dickens to Meredith; the Essay from Carlyle to Matthew Arnold.
9. A literary and critical study of Goethe's "Faust."
10. Shakespeare the Man. Poetic Diction; Classical Mythology.
11. Interpretative study of Epic and Lyric poetry, with special reference to the needs of the public reader. Verse forms, tune, and rhythm.
12. Interpretative study of the poetry of Robert Browning, with special emphasis upon the choice, arrangement, and preparation of the Reader's Programmes.
13. Study of Dickens, with preparation of material for Dickens lectures, interpretative recitals, and readings.

* Course No. 2 will be omitted in 1901-1902.

14. Critical and analytical study of the text, plot, and characters of "Hamlet" and "Macbeth." Writing of themes.

15. Critical and analytical study of the text, plot, and characters of "Julius Cæsar" and "The Merchant of Venice." Writing of themes.

16. Critical and analytical study of the text, plot, and characters of "Othello" and "Twelfth Night." Writing of themes.

17. Review of the "Required English" prescribed by the National Committee of Ten, and adopted by the principal American colleges and universities as a test for entrance.

18. Life and times of the great orators; analysis of their work in its twofold relation as oratory and literature.

Of the above courses, No. 1 is given once a week during the third year, as are also Nos. 3, 6, 7, 9, 11, 12, 13, 15, 17, and 18. No. 17 is also given once a week during the first year, as is also No. 4. No. 16 is given once a week to students of the Graduate class only. Nos. 5 and 8 are given once a week during the second year.

No. 10, given by Dr. William J. Rolfe, is open to all students, and consists of six lectures each year. The same lectures are not repeated in consecutive years.

Nos. 4, 5, and 6 are given by Professor Ward, No. 1 by Rev. Mr. Towers, Nos. 3 and 7 by Mr. Tripp, No. 8 by Miss Chamberlin, and No. 9 by Miss Lamprell. In these courses a syllabus and written tests are employed, as in university methods.

No. 17 — a required course for all Freshmen and Seniors except College and Normal school graduates — is given by Dean Southwick. Nos. 1 and 18 are partially identical with Courses 1 and 2, "Oratory," and are given by President Emerson, Dean Southwick, and Rev. Mr. Towers. Courses 14, 15, and 16 are partially identical with Courses 1, 2, and 7, respectively, "Platform Art and Dramatic Interpretation." These courses are given by Dean Southwick, Mr. Tripp, Mrs. Southwick, and Miss Gatchell. Course No. 11 is given by Mrs. Southwick, No. 12 by Miss King, and No. 13 by Dean Southwick.

The studies of this department are conducted in a way to develop the pupil's power of adequate self-expression, to give him an acquaintance with the masterpieces of English literature, to lead him to independence in literary judgment, to prepare him for the higher order of interpretative and artistic presentation.

The pupils will be required to do assigned reading and to prepare themes. The professors and instructors will hold themselves ready to give special advice to individual students with regard to books, reading, and research.

VIII. Rhetoric

DR. DICKINSON, MISS TOBEY

COURSE I.

1. Verbal Language Defined.
2. Laws of the Mind from which a knowledge of the Right Use of Language is derived.
3. Rhetoric Illustrated and Defined — Whole.
4. Division of the Subject {

Figurative Language	}	Parts.
Style		

FIGURATIVE LANGUAGE

1. Relation of Figurative Language to Style.
2. Uses of Figurative Language.
3. Sources of Pleasure derived from the use.
4. Principal Rhetorical Figures illustrated and defined, and rules for their right use derived.
5. Origin of Figurative Language.
6. History of Figurative Language.
7. Advantages derived from its use.
8. Practice in applying the knowledge derived.

STYLE

1. Style Illustrated and Defined.
2. Kinds of Style.
3. Requisites of good English Style.
4. Properties of Style. Essential Properties : Purity, Propriety, Precision, Strength, Clearness, Unity, Harmony.
5. Good Usage a guide to correct English.
6. Rules to follow when good usage is denied.
7. Method for forming a good Style.
8. Method in Written Composition.
9. Written compositions by the class.

COURSE II.

1. Taste Illustrated and Defined.
 - a. Standard of Taste.
 - b. Necessity of common standard.
 - c. The Common Standard.
 - d. How Cultivate the Taste.
2. Characteristics of Objects to be described ; the Novel, Wonderful, Picturesque.
3. Qualities of Objects ; the Beautiful, the Sublime.
4. Qualities of the Mind described in written composition ; Wit, Humor, Ridicule, Irony, Satire, Sarcasm.
5. Figures of Words.

Of the above courses, No. 1 is given once a week during the first year, and No. 2 is given once a week during the second year.

The work in rhetoric is based upon the principle that no amount of study of rhetorical rules can of itself make a writer; that literary style cannot be cultivated disconnected from the ideas and thought to be expressed; that style is the man himself; and that the laws of human language are the laws of the human mind.

The plan, then, for obtaining a knowledge of rhetoric includes a brief study of the mind for elementary knowledge of its various modes of activity, and a study of those forms of language best adapted to express our mental states.

All principles and rules will be derived from an analysis of illustrative examples.



IX. Music

MR. KENNEY, MRS. HOLT

1. Musical Form. The work of the Great Composers; History of Music; development of the Oratorio, Opera, and modern Art Song; Sacred Music; the Cantata and Anthem.

2. Time and Tune. Sight-singing; Principles to be followed in the Teaching of Vocal Music in Schools; Practice.

Of the above courses, No. 1, which in its treatment is thoroughly practical rather than theoretical merely, is given by Mr. Kenney once a week during the fourth year, and No. 2 once a week during the first and second years by Mrs. Holt.

Course No. 2 (identical with Course 3, "Voice Culture") consists of a series of lessons and practice exemplifying Professor Holt's original method of teaching tune and time as based entirely upon mind action. This course includes, 1st, the development of tone perception; 2d, the naming of the relative pitch and length of sounds as mental objects; 3d, the acquisition of that conception of the relative pitch and length of sounds which must precede correct utterance, and should precede all representation. This enables the pupil to grasp mentally the character of each sound by itself and in its relation to the whole number of sounds, thus aiding him to express in sound the impressions made upon the mind.

THE ARTISTIC SINGING VOICE

Private lessons in singing and voice culture may be arranged with Mr. Kenney or Mr. Albert Baker Cheney. These lessons, however, are not included in the regular work of the College, but are special and extra.

x. Physical Culture

PRESIDENT EMERSON, MR. ALDEN, CAPTAIN SEAHOLM,
MRS. EMERSON, MISS BLALOCK

1. Expressive Physical Culture. Lectures upon the anatomical basis for physical culture ; physiological and psychological laws to be obeyed in bodily education ; physical training in its relation to health and beauty ; physical culture and soul culture ; development of force and its conservation ; exercise in its relations to the nervous system ; Greek education ; psycho-physical culture ; ideals ; bodily training for ethical and spiritual ends.

2. Exercises for poise, presence and bearing, for grace and ease of manner, for the vital organs, for strengthening the centres while freeing the surfaces, for respiration, for the development of special muscles ; stretching exercises ; harmonic movements ; marching.

3. Physical exercises for the higher education of responsiveness in nerve centres, to the end that the body may express the highest attributes of the soul. Culture for grace, beauty, and unity in bearing and movement, for the overcoming of all appearance of self-consciousness, and the attainment of the power to express in gesture that with which the soul has been impressed.

4. The Four Divisions of the Emerson system of exercises. Measurements ; correct standing, breathing exercises in their relation to voice development ; personal hygiene. Precision in exercises, and their effect upon the circulation of the blood. Exercise and its relation to the nervous system. Voice and its effect upon health. Chest development.

5. The Four Divisions of Exercises in their relation to unity and expression. Ease in force ; theory and practice ; exercises that develop the muscles surrounding the vital organs.

6. Normal work. Lectures on the evolution of physical training ; natural therapeutics ; squad and company formation ; marching evolutions in accordance with United States infantry tactics.

7. The Medical phase of physical training. Anatomy ; physiology ; hygiene ; natural therapeutics ; prescription of exercises.

8. Fencing.

The school, or system, of fencing taught is the one used at the Royal Military College of Sandhurst, England, Aldershot, and other military depots, and adopted in most institutions of learning throughout the British Empire. It is essentially French, but was re-organized and improved by Il Cavaliere Ferdinando Masiello, of Florence, some six years ago. In this system "form" is vastly superior to that of any other school of fence.

Of these courses, No. 1 is given by the President and Miss Blalock in lectures throughout the entire course. Members of the Senior class lecture along the lines of these topics in the Normal department. Course No. 2 is given with music in the daily work of the school during the entire three years, and is in charge of Mrs. Emerson; also, weekly, throughout the whole course, by Miss Blalock. To admit of careful individual work, and to insure accuracy in the work of each student, most of the drill work is given in small classes. Course No. 3 (partly identical with Course No. 3 in the department of "Gesture") is given once a week by Mrs. Emerson during the second and third years. Exercises will be adapted to the special needs of each pupil.

Course No. 4 is given once a week during the first year; Course No. 5 once a week during the second year; Course No. 6 once a week during the third year; Course No. 7, partially identical with Course 4, "Anatomy," once a week during the fourth year. These courses are given by Mr. Alden.

Course No. 8 is given once a week during the fourth year by Captain Seaholm.



XI. Anatomy, Physiology, and Hygiene

MR. ALDEN, MISS FOGLER

1. The Animal Cell and its functions; the Elementary Tissues; the Skeleton and its Articulations; the Muscular System; the Viscera; the Circulatory System; Lymphatics; the Blood, Food, Digestion, Metabolism, and Respiration.
2. Animal heat; Excretion; the Nervous System; the Senses.
3. Applied anatomy and physiology as related to Physical Training.
4. Natural Therapeutics.

Course No. 1 will be given once a week during the first year; Course No. 2 twice a week during the second year; Course No. 3 once a week during the third year; and Course No. 4 once a week during the fourth year. In all these courses use will be made of anatomical charts, diagrams, the skeleton, manikin, blackboard drawings, and the microscope. Anatomy and physiology will essentially and definitely be related to Physical Culture.

XII. Vocal Physiology and Acoustics

MR. KIDDER

1. Lectures upon the science of sounds in Language. Anatomy and physiology of the vocal organs; Overtones; Articulation; Bell's Method of Visible Speech, the mechanical basis for accurate pronunciation in all languages; Pronunciation; Diacritical Marks.

2. Study of the signs and symbols of Visible Speech. Practice in the writing and translation of the same, and the application in enunciation and pronunciation; how to deal with Vocal Defects, peculiarities, and impediments in speech.

3. Application of the art of Visible Speech to the pronunciation of Foreign Tongues; how deaf-mutes may be taught to speak.

4. Acoustics. (Half course.)

Of the above courses, No. 1 is given once a week during the first year; No. 2 once a week during the second year; No. 3 once a week during the third year; and No. 4 once a week during the first half of the fourth year.

Bell's Method of Visible Speech is the only sure method by which perfect articulation can be obtained. It teaches the science of sounds in language, and gives the mechanical basis for pronunciation in all languages. The facility with which accurate pronunciation can be acquired by this method is, to all other methods, as the steam-cars to the stagecoach. It assists in removing any peculiarities or impediments in the speech, and also is an invaluable system for the instruction of deaf-mutes.

INSTRUCTION TO STAMMERERS

Persons who suffer from stammering, stuttering, lisping, and other defects of speech will be received for instruction at any time. Stammerers will be treated in the most practical and scientific manner.

XIII. Psychology and Philosophy

PRESIDENT EMERSON, PROFESSOR DICKINSON, REV. MR. TOWERS,
MISS TOBEY

1. Psychology. Terms defined; method of study.
Principles that control the mind in the acquisition of knowledge and in the development of power.
Psychology defined. Parts of the subject illustrated, and the relations of the parts to one another explained.
Intuitive ideas, how formed. The occasions for them illustrated.
Sensation. Senses; kind of knowledge derived through each of the senses.
Memory. Conditions of its activity; kinds of memory; cultivation of memory.
Imagination. Active and passive imagination; invention and imagination compared; cultivation of imagination.
Judgment. Generalization; reasoning; kinds of truth employed; relation of elementary to scientific knowledge.
Sensibility. Emotions; affections; desires.
Will. Motives; from what source derived; freedom; cultivation.
2. Series of lectures upon the New Philosophy of Education in Oratory.*
3. Outline History of Philosophy.

Of the above courses, No. 1 is given in a series of sixteen lectures by Hon. John W. Dickinson before the students of the Senior and Junior classes; No. 2 is given incidentally in lectures and class instruction by the President, and affords a view of the entire work of the college; No. 3 is given once a week during the third year by Rev. Mr. Towers.

*The philosophy of oratory is found in the philosophy of human life. All the psychical powers of man seek expression through his physical agents. The study and classification of these agents, and of the laws which govern their action in the manifestation of the activities of the soul, is the philosophy of expression. The system formulated by the great Delsarte of Paris is taught, with the more recent discoveries made by President Emerson, who has discovered in his study of ancient art the principles which underlie the development of all art, and has applied them to Oratory, setting them forth in his New Philosophy of Expression.

xiv. Pedagogy

MISS SMITH

1. History of Education. Educational theories and systems from antiquity to the present day; the principal educators of each period; the influence of social and political conditions on education; educational aims and values; themes.

2. School Management. Conducting the recitation; discipline; class methods; correlation of studies; school visitation; reports and discussions; themes.

3. *Normal course; practice in teaching and school management; practical class-work conducted by Seniors under direction of members of the Faculty.

Of the above courses, Nos. 1 and 2 are given once a week during the third year, and No. 3 twice a week during the third year.

* In this department each Senior is required to deliver lectures and to conduct the class.



xv. Art and Æsthetic Culture

PROFESSOR GRIGGS, MISS BLALOCK

1. The History and Philosophy of Art and its Evolution. Oratory as an art; Literature as an art; Art Criticism; Manners; Æsthetic Culture. Egyptian, Grecian, Roman, Byzantine, Romanesque, and Gothic Architecture and Sculpture; Florentine Painters; Essential Characteristics of Painting, — form, color, light, and shade.

2. The Life and Art of Five Italian Cities, — Rome, Florence, Venice, Naples, Genoa.

Course No. 1 is given in the form of lectures, some of which are illustrated by the stereopticon; also in class instruction once a week during the third year. Reference is also made to accessible text-books and to the collections in the Museum of Fine Arts. This course is given by Miss Blalock.

Course No. 2 consists of six lectures illustrated by the stereopticon and open to all students. This course is given by Professor Edward Howard Griggs.

The study of æsthetic culture includes the science of the beautiful in nature and art, and the philosophy of taste, and their application to habitual manners and the arts of expression.

Art criticism, including all the fundamental laws of art and their special application to statuary, the model being the Greek, is used to illustrate and enforce the principles of æsthetics. The knowledge of these laws enables the student to criticise his own bearing, attitude, and movements, and also to criticise all modern art, whether of sculpture, painting, music, architecture, or oratory.



XVI. Life and Personal Development

The course entitled "Life and Personal Development" is not given by any one lecturer, but is presented in the teaching and ideals of the college; in the lectures and instruction of the President; in Opening Day and Commencement addresses; and in the incidental lectures and addresses upon the deeper problems and ends of life and the ideals of education from such eminent reformers, orators, scholars, artists, and educators as Mr. Mozoomdar, Dr. Daniel Dorchester, Jr., Mrs. Mary A. Livermore, Rev. I. J. Lansing, Rev. Dr. L. A. Banks, Mme. Modjeska, Rev. A. E. Winship, Rt. Rev. B. B. Usher, D.D., Rev. J. J. Lewis, Edna Dean Proctor, Pres. Elmer H. Capen, LL.D., Dr. William A. Mowry, Gov. Elisha Dyer, Mr. Elbert Hubbard, Mrs. Ormiston Chant, Rev. George L. Perin, D.D., Mrs. Katharine Lenté Stevenson, and others who have addressed the students during the past few years.

The work of great orators and artists is of itself a liberal education. It provides the student with ideals, and is thus a source of inspiration.

Graduate Department



GRADUATES of the Emerson College of Oratory are now offered, for the first time, a complete course of fifteen periods per week of advanced elective work not previously given at the College, and, in addition, five periods of elective review work.

Students who have received the diploma of graduation from the three years' course may enter the new Graduate Department, and, upon completion of its courses, and upon the test of final examination, will receive the Professional, Teacher's, or Artistic Diploma.

Of candidates for any of these diplomas will be required the fifteen periods per week of new work prescribed for the courses entered upon, and also five periods of elective review work.

While it is not considered desirable for the average student to become a candidate for two diplomas during a given scholastic year, provision is made by which he may become a candidate for both Professional and Teacher's Diplomas by completing in one year a special course which shall include twenty periods per week of prescribed new work and five periods of elective review work. No student can receive an Artistic Diploma with the Professional or Teacher's Diploma, as the selection of prescribed studies is so different as to make it impossible for the student to cover both courses in one and the same season.

TABULATED VIEW OF GROUPS, COURSES, AND PERIODS REQUIRED FOR THE SEVERAL GRADUATE COURSES

PROFESSIONAL			ARTISTIC			TEACHER'S		
Group	Course	No. of Periods	Group	Course	No. of Periods	Group	Course	No. of Periods
I.	1	2	VI.	4	2	I.	3	1
I.	2	1	VI.	5	1	V.	2	1
I.	3	1	VI.	6	1	VI.	7	1
I.	4	1	VI.	7	2	VI.	8	1
I.	5	1	VI.	8	1	VI.	12	1
V.	2	1	VI.	9	1	VII.	6	1
VI.	6	1	VI.	10	1	VII.	8	1
VI.	7	1	VI.	11	2	VII.	9	1
VI.	8	1	VI.	12	1	VII.	11	1
VI.	12	1	VI.	13	1	IX.	1	1
VII.	1	1	VII.	13	1	X.	7	1
IX.	1	1	XV.	1	1	XI.	3	1
XIII.	3	1				XIII.	3	1
XV.	1	1				XIV.	1	1
						XIV.	2	1
		15			15			15
Five Hours of Elec- tive Review Work		5	Five Hours of Elec- tive Review Work		5	Five Hours of Elec- tive Review Work		5
		20			20			20

ADDITIONAL HOURS REQUIRED FOR TEACHER'S DIPLOMA

Group	Course	No. of Hours
VII.	7	1
VII.	8	1
X.	7	1
XIV.	1	1
XIV.	2	1

5

ADDITIONAL HOURS FOR PRO- FESSIONAL DIPLOMA

Group	Course	No. of Periods
I.	1	1
I.	2	1
I.	4	1
VI.	6	1
XV.	1	1

5

Each member of the Graduate Class will be expected to devote two hours per week to private instruction to members of the Freshman Class.

It will be observed that a course of twenty-five private and individual lessons is given to each member of the Graduate Class who is a candidate for Professional, Teacher's, or Artistic Diplomas, and that the regular scholastic year has been lengthened by two additional weeks of work.

Instruction



Class



WHILE in music and many other studies private teaching obtains the best results, in the study of oratory many years of experience have demonstrated that much better and more rapid results are obtained in class than in private instruction. Oratory is essentially a social matter, and can never be acquired in solitude.

All the drill work of the College is given in small classes, so that, notwithstanding the size of the institution, such is the number of its instructors and class-rooms, and such is the arrangement of its courses, that each student has the benefit of as much individual attention as could be afforded by a small school of inferior equipment, and, moreover, enjoys the advantage of work with the large staff of able specialists. All have the benefit of what each is doing, and in many exercises all can engage at the same time.

Private

Each member of the Freshman Class, however, and each member of the Graduate Class who is a candidate for a diploma, will receive, in addition to class instruction, a course of twenty-five private and individual lessons. This special and personal teaching is not extra, but is included in the tuition of the courses. Thus the students have all the advantages of both class and private instruction. All have the daily attention of the president and assistant teachers.

Written examinations and other tests of proficiency will be given in all subjects at the end of each year, and, in most departments, during each term.

Recitals



ECITALS are held regularly every week during the first year, the students of the Freshman Class reciting from their repertoire before their classmates. This work is in charge of the Faculty, and is designed to test the progress of the student in the regular class-work, and to afford additional opportunities for platform practice. During the Senior year selected scenes are given from the plays of "Merchant of Venice" and "Julius Cæsar" before members of the Faculty. The annual public presentation of one or more plays affords special training and further advantages for many students.

The Saturday Programme

A course of Saturday lectures will be given by the President and other well-known lecturers.

Members of the Graduate Class who are candidates for the Professional or the Artistic Diploma will have the privilege of frequent appearances before large audiences in the Saturday Recitals. The programmes of this course will consist of addresses, debates, and discussions, the presentation of plays, and of scenes from the plays of Shakespeare, the old comedies, and the modern dramatists, and the interpretation of masterpieces in prose and verse. To this course the patrons and friends of the college are cordially invited.

The various literary societies in connection with the college, together with the constant demand for readers in the city and vicinity, give opportunities for practice to properly qualified students.

Societies



THE Emerson College Alumni Association, formed in 1889, holds annual meetings, and has already laid the foundation of a building-fund, secured the publication of the magazine, and its members have in various ways helped to extend the influence of their Alma Mater.

The Southwick Literary Society, organized for the discussion of educational topics, the presentation of art recitals, and the promotion of helpful social relations, has had many years of useful existence, and its meetings have been attended by audiences numbering as high as thirteen hundred people. Through the efforts of this organization the College Library has been established.

The Emerson Debating Club is an active and strong organization, and is doing effective work. The discipline gained in its various forms of activity has been in educational value second only to the regular work of the college.



Libraries, etc.



THE Emerson College has a reference library. The students have access, free of charge, to the Boston Public Library, containing nearly 600,000 volumes. On certain days of each week the Boston Art Museum is free. This contains a large number of rare and beautiful works of art by the great masters of sculpture and painting, and has a department of archæology and antiquities which has but few equals. The advantages afforded to sojourners in Boston in the form of lectures, conventions of scientific men, art exhibitions, etc., are well known.

All the great artists of America, and those who visit this country from Europe, are every winter to be seen and heard in this city.

The Emerson College Magazine



HE Emerson College Magazine, of which Frances Tobey, B.S., is editor-in-chief, is issued by the Magazine Association. Its general purpose is to raise the standard of instruction in oratory throughout the country by bringing it into line with the most approved pedagogical methods, based upon accepted principles in physiology, psychology, and art. It also aims to elevate the literary character of the reading-platform, so that recitals shall become recognized as a vital interpretation of our best English and American authors. It publishes reports of President Emerson's Saturday lectures; articles on physical culture and hygiene; contributions from teachers, authors, graduates, and friends of the institution; criticisms of standard and current literature, especially that suitable for platform work; and news of interest in and about the college. Seven numbers are issued during each college year.

Sample copies will be sent free to any who write for them to the "Business Manager of the Emerson College Magazine" or to the Registrar of the College.

Requirements for Admission



APPLICANTS for admission to the college are required to present two or more testimonials of good moral character from persons of recognized standing. Applicants for the regular course must have had a high-school course or its equivalent before being classed as regular members of the graduating classes. They must present certificates of scholarship and standing from the schools most recently attended. In cases where the certificate is not presented, or is not conclusive evidence that the candidate has attained the standard prescribed, an entrance examination will be required.

Should the applicant be unable to present the required certificate or to pass a satisfactory examination, he may, nevertheless, at the discretion of the officers of the college, be admitted to the regular classes as a probationary student, on the condition that his deficiencies be made up by extra study. In this case he may continue in the work of the class during the first and second years of the course, if for physical or other sufficient reasons his progress in the work of making up deficiencies has been unavoidably delayed. Under no circumstances, however, will a student whose entrance requirements have not been made up be permitted to receive a diploma.

Deficiencies in preparatory work may be made up under skilled instructors at reasonable rates, while the student is pursuing the regular courses of the college.

Advanced Standing

Graduates of colleges of recognized standing may be given credit for work previously accomplished, and thus be enabled to complete the work of the three years in less time.

Graduates of other schools of expression, and students who have pursued advanced courses in oratory and elocution, may,

upon presentation of certificates showing proficiency in work done, and upon the further test of a rigid examination, be accorded advanced standing.

Special Students

Applicants who, instead of taking the regular prescribed course for graduation, desire to pursue elective studies as "special students" will be required to give evidence satisfactory to the Faculty that they are qualified to sustain themselves in the classes which they desire to enter, and that they have attained a grade of scholarship distinctly higher than the average standing of the regular students in those classes. No diploma or certificate will be given to any student who has not taken the regular course of the college. Special students are under the charge of a committee of the Faculty, and are subject to all the regulations of the college.



Diplomas



STUDENTS who have completed the full course of three years, embracing all the studies of the sixteen groups, including a minimum of twelve hundred periods, and have passed satisfactory examinations, will receive the Diploma of Graduation. Students who have completed a two years' course and have passed the required examination may, at their own option, receive a Junior Certificate.

All graduates of the Emerson College of Oratory who become regular members of the Graduate Class, and who complete a minimum of four hundred periods of required and elective work and pass satisfactory examinations, will receive a Professional, a Teacher's, or an Artistic Diploma, according to the course completed.

Cost of Instruction



HE scholastic year is divided into *two terms* of thirteen and fourteen weeks respectively.

For each term of attendance during the
Three Years' course, \$75

For each term of attendance during the	
Graduate course,	50
Course of private lessons,	50
For pupils on Saturdays only, per term,	25
Course of twenty lessons in evening class,	10
Diploma and graduation fee,	5
Entrance examination fee,	2

Tuition must be paid in advance.

Two full weeks and over twenty new courses of study have been added to the work of the scholastic year. All regular, special, and Saturday students will receive the benefit of the added time and work.

All students entering the regular course after the issuance of this Catalogue, February 1, 1901, will pay seventy-five dollars per term during the Freshman, Junior, and Senior courses.

Students enrolled in the undergraduate classes at the time of the issuance of this Catalogue, February 1, 1901, will be allowed to complete their courses up to graduation at the rate under which they entered; viz., one hundred and thirty-five dollars per year.

A course of twenty-five private and individual lessons — twelve in the first term and thirteen in the second term — will be given without extra charge to each regular member of the Freshman class in addition to this class instruction. No member, however,

can receive any private instruction unless his term bills have been paid. Weekly private lessons lost through delay in the payment of tuition, sickness or absence of the pupil will not be made up.

Graduate students will have the benefit of the added two weeks, and of fifteen periods weekly of new and advanced work, and five periods of elective review work. They will also be required to give two hours per week of private instruction, and will receive from members of the Faculty twelve private lessons during the first term, and thirteen during the second term. No lesson lost through non-payment of the term tuition, absence, or failure to keep appointment will be made up.

Tuition for pupils on Saturdays only, if paid in advance for the scholastic year, will be forty dollars.

There are no fees but those mentioned in "Cost of Instruction." All books and stationery may be purchased at the college.



Cost of Living



BOARD can be obtained in approved boarding-houses or families at prices varying from four to eight dollars a week. Furnished rooms, conveniently located, can be obtained for from two to five dollars a week. If two students room together, the average expense would be about two to three dollars each. The officers of the college will advise and assist young women in securing suitable rooms and boarding-places when desired. Students will be met at the station upon their arrival in Boston.

The chief annual expenses of an undergraduate student not residing at home will be about as follows:—

For tuition,	\$150
Room and board,	125 to 200
Text-books, stationery, etc., about	10

Regulations



THE regulations are few and fundamental. A definite educational purpose on the part of all students is assumed. The college traditions stand for moral responsibility and earnest co-operation. No student will be received who fails to submit satisfactory letters certifying to his moral character. Any student who neglects the work of his class, or shows that he has no proper appreciation of his opportunities, or whose presence and influence is harmful to the institution, may be excluded at any time from the work of the college. In case of required withdrawal, no money will be refunded.

Both regular and special students are under charge of a Committee of the Faculty. Each student is under the particular supervision of a member of this Committee, who acts as his adviser. All students while pursuing courses at the institution are required to comply with such fundamental rules for their government as may be prescribed by the Officers of Supervision.

Every Freshman and special student, upon entering, is required to register, and is placed under the special charge of a Committee of the Faculty, each member of which acts as Adviser to a certain portion of the class. Each special student is required to submit his choice of studies to his Adviser, under whose general supervision his work is to be carried on.

After registration, which is required of *all* students at the beginning of each scholastic year, each student must submit his registration slip to the Treasurer and pay his tuition, or give satisfactory security for the payment of his term dues. He will then receive a card admitting him to a given course. Students will not receive instruction until they have secured these cards. No money will be refunded except in cases of protracted illness.

Conferences between the President or Dean and representatives chosen by the several classes will be arranged each term, in order that matters of interest to the classes may be brought formally or informally before the officers of the college for

consideration, and the heartiest co-operation secured between the student body and the Faculty.

Presence at morning chapel exercises is required of all students in the regular course.

Students are required to be prompt and regular in their attendance upon all classes in the courses upon which they have entered. Absence from class must be satisfactorily explained to the teacher in charge. A record of attendance will be kept, and lost lessons must be made up. It is hoped that parents and guardians will concur with the Faculty in their opinion of the inexpediency of granting leave of absence in ordinary cases.

All matters of college business must be arranged at the office and not with teachers.

Patrons and friends of the school are cordially welcomed. They must obtain a Visitor's Card in the office, however, before being admitted into the classes. Students are not permitted to take visitors into classes and recitations, but are required in all cases to introduce them at the office, where they will receive a card of admission to the classes and be shown every courtesy.



The Saturday Course



IN addition to the regular work upon Saturdays, special classes are arranged for those who cannot attend the college on other days. The course includes training for the voice and body, the principles of reading and delivery, and methods of teaching. Work is given for clergymen, lawyers, and teachers.

Evening Classes

Evening classes in Vocal and Physical Training, Reading, Oratory, Extemporaneous Speaking, and Shakespeare will be organized November 1. Courses will be progressive, and credit for work accomplished will be given members who enter the regular college course.

Summer Sessions



BOSTON

FOUR WEEKS, BEGINNING JULY 9

COTTAGE CITY, MASS.

FOUR WEEKS, BEGINNING JULY 9

STAUNTON, VA.

FOUR WEEKS, BEGINNING JULY 1

DEAN SOUTHWICK, MR. KIDDER, MR. TRIPP, MRS. SOUTHWICK,
MISS SMITH, MISS GATCHELL, MISS MERRITT



THE object of the summer sessions is to give an opportunity to professors, students, and teachers in public schools to become familiar with the principles of voice culture, gesture, and analysis as taught in this college. It affords teachers of elocution an opportunity for the discussion of subjects of interest to them, while ministers and all professional students gain much in knowledge of the powerful and effective use of the voice.

Credit for work done in the summer sessions will be allowed to students who enter the regular courses of the college.

Advanced classes will be organized, and the studies so arranged that those who attend on successive summers may follow progressive courses and enter upon new work from year to year.

The Boston session will be held in the beautiful new home of the college in Chickering Hall. Boston is a Mecca for summer visitors; its places of historic interest, its libraries and museums, its literary associations, its beautiful suburbs, its refreshing sea breezes, and the varied attractions of its harbor excursions bring thousands of pilgrims from all parts of the country.

The session at Cottage City, Mass., will be held in connection with the famous Martha's Vineyard Summer Institute, and pupils desiring to enter any of the departments of the Institute or the School of Methods can make arrangements to do so. Students will have the privilege of four weeks of study and rest at one of the most popular, delightful, and inexpensive watering-places of America. The sea-

bathing at Martha's Vineyard is safe and comfortable at all hours; its facilities for rowing, fishing, and yachting are of the best.

The Southern session will be held under the auspices of the Virginia Summer School of Methods, at Staunton, Va. Pupils will have the advantage of connection with a finely equipped summer school devoted to instruction in language, literature, the sciences, and the arts. Staunton, in the famous Shenandoah Valley, is one of the garden spots of the South. Romantically located among the mountains of Virginia, the country surrounding Staunton is as rich in historic interest as in natural beauty. Excursions may be taken to Luray Caverns, Natural Bridge, and to many of the battle-fields of the Civil War.

For further information respecting the summer sessions, address the Dean or the Corresponding Secretary.



Teachers and Readers



MERSON COLLEGE graduates are teaching in leading institutions in all parts of the United States and in Canada, and a number even larger are engaged in successful and remunerative private work. Officers of colleges and schools desiring teachers are invited to visit the institution and to inspect the work of the classes, or to correspond with the Dean. Such inquiries will receive most careful attention.

Graduates are very prominent before the public as readers, and have been given leading places in the companies under the management of the entertainment bureaus.

Managers of lyceums, concerts, and lectures may secure the services of readers on application to the Registrar.

Officers of the Alumni Association

Mr. Charles W. Kidder, President

Miss Mabel Henderson, Vice-President

Miss Julia T. King, Secretary-Treasurer

EXECUTIVE COMMITTEE

Mrs. Jessie E. Southwick

Dr. P. P. Field

Miss Mary B. Merritt

Miss Lilia Smith

Mr. Walter B. Tripp

Miss Annie Blalock

Miss Minnie Bradford

Miss Edith Whitmore

Mrs. M. L. Sherman

Miss Elsie Powers



ASSOCIATION meetings, with reception and dinner, are held in Boston each year in connection with the graduation exercises. The date, for 1901, will be May 2.

Alumni meetings are held each month at the college, and members of the association are invited to visit the regular classes which may be in session before and after the hour of the meeting. A special alumni class for drill-work and discussion of methods is also provided, free of charge, and to this graduates are most cordially welcomed.

It is desired that information concerning past members of the college be sent to the Registrar of the Emerson College. Graduates and former students are requested to send him immediate notification of any change of address. A copy of the Annual Catalogue will be sent to any addresses furnished for this purpose to

CHARLES WINSLOW KIDDER, Registrar,
Emerson College of Oratory.

Location



HE college is located at the new Chickering Hall, one of the handsomest and best appointed of Boston's new buildings. Situated on Huntington Avenue, near the corner of Massachusetts Avenue, it is easily accessible from all railroads leading into the city, and cars to all points pass close to its doors. Within five minutes' walk of the Fens, within eight minutes of the Public Library and the Museum of Fine Arts, and close beside the new Symphony Hall and the beautiful new hall of the Horticultural Society, the college home is in the artistic and literary centre of Boston.

The college opens each morning, during five days of every week in the scholastic year, at 9 A.M.

The President or Dean will be at the office of the college between 1 P.M. and 3 P.M. every day after October 1.

For circular or further information, address

HENRY LAWRENCE SOUTHWICK, Dean,
or ELEANOR GORDON BARRETT, Cor. Sec'y.

CALENDAR

for 1901 and 1902

Registration Day

Monday, Oct. 14, 1901.

First Term

Opens Tuesday, Oct. 15, 1901; Autumn Recess, from Dec. 14, 1901, to Dec. 31, 1901; First Term closes Jan. 25, 1902.

Second Term

Opens Tuesday, Jan. 28, 1902; Spring Recess, from March 1, 1902, to March 11, 1902; Second Term closes May 10, 1902.

Summer Session

At Staunton, Va., opens July 1, 1901; closes July 26, 1901.

At Boston, Mass., opens July 9, 1901; closes Aug. 3, 1901.

At Cottage City, Mass., opens July 9, 1901; closes Aug. 3, 1901.



Students of 1900-1901



GRADUATE CLASS

1901

- | | |
|---|---|
| 1317 Andrews, Ellen Maria
Roxbury | 2128 Jump, Adelaide B.
Boston |
| 2764 Bacon, Gracia Evelyn
Somerville | 2129 Kidder, Mrs. Theresa L.
Arlington |
| 3014 Bargar, Margaret Elizabeth
Uhrichsville, O. | 2834 King, Augusta J.
Denver, Col. |
| 2388 Brooks, Ada Jean
Boston | 2840 Lombard, Carrie Eva
Cambridge |
| 1343 Carpenter, Keziah Inglis
Boston | 2843 Low, Alice G.
Melrose |
| 3444 (Clark, Elizabeth Maud (Sp)
Detroit, Mich. | 2846 MacIntyre, Blanche Louisa
Roxbury |
| 2536 Clowe, Bertha Wyman
Hudson, N. Y. | 2333 Mills, Edna Bateman
New York, N. Y. |
| 2785 Collins, Eleanor Swett
Welfleet | 2357 Moody, Annetta Robinson
Boston |
| 2543 Cummings, Fannie Whitney
Norway, Me. | 2856 Murdoch, Ella O.
Wilkes Barre, Pa. |
| 2791 Dempsey, Henryetta Frances
Alton, N. H. | 2857 Names, Mae Belle
Denver, Col. |
| 1667 Earle, Daisy Grace
Newton | 1731 Noyes, Edith Coburn
Lynn |
| 2810 Hadcock, Edith Anna
Cambridge | 2862 Palmer, R. Cecile
Boston |
| 2816 Herrick, Edith Mary
Boston | 2047 Paul, Charles W.
Boston |

- | | |
|---|---|
| 2691 Pecker, Edith L. G.
Boston | 2875 Scott, Arian F.
Farmer, N. Y. |
| 2869 Pollock, Alice Etta
Woodford's, Me. | 2890 Watt, Dora Almeda
Wilkes Barre, Pa. |
| 2054 Randal, Margaret Bairde
Boston | 2384 Whittaker, Flora
Melrose |
| 1899 Sanborn, Jennie Hope
Salem | 2894 Whittlesey, Lena Alta
Salem |

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SENIOR CLASS

- | | |
|--|--|
| 2763 Arnberg, Christine
Wheeling, W. Va. | 3036 Collins, Harriette M.
Boston |
| 3009 Baker, Agnes W.
Medford | 3037 Collins, May
Hyde Park |
| 3011 Baker, Mercy Rachel
Mendon, Utah | 2538 Corey, Daysie Mae
Northfield, Vt. |
| 3013 Balkam, Mildred Gertrude
Jamaica Plain | 3039 Cottle, Phoebe C.
Roxbury |
| 3016 Bellows, Alice Lilian
Southampton, L. I. | 2391 Crosby, H. Gertrude
Bangor, Me. |
| 3018 Blaisdell, Alice
Red Bank, N. J. | 3042 Davis, A. Elizabeth
Fort Edward, N. Y. |
| 3023 Bradstreet, Lydia Emerson
Boston | 3043 Dibblee, Beatrice Maude
Woodstock, N. B. |
| 3025 Brodrick, Elsie M.
Waltham | 3049 Ellis, Marion
Worcester |
| 3028 Burnham, Robert Howes
Boston | 3049 Evarts, Charlotte M.
West Somerville |
| 3029 Bush, May Belle
Cuthbert, Ga. | 3050 Fenwick, Frances
Montreal, Can. |
| 3033 Clarke, Alice A.
Canastota, N. Y. | 3052 Foland, Bert
Canastota, N. Y. |

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|---|--|
| 3053 Fraser, Evelyn Adamson
Springfield, Pa. | 3086 MacClymonds, Jessie
Darlington, Pa. |
| 3056 Garipey, Gertrude V.
Pawtucket, R. I. | 3083 Mason, Martha D.
Roxbury |
| 1318 Garrett, Florence Archer
Newton Centre | 3020 Morlock, Pearl B.
Boston |
| 3059 Godbold, Bama H.
Dallas, Tex. | 2858 Narber, Franklin P.
Cambridge |
| 3060 Gorham, Louise A.
Boston | 2057 Nash, Fannie Gertrude
Toledo, O. |
| 3069 Hill, Mary Katharine
Randolph | 3090 Newton, Annie L.
Geneseo, N. Y. |
| 3068 Holbrook, Bertha Sharpe
Medfield | 3092 Parsons, Mabel Edna
Brookline |
| 3278 Huntsman, Sara
Wellsville, Utah | 3094 Pettengill, Bertha Elizabeth
Boulder, Col. |
| 3070 Jackson, Martha
Denver, Col. | 3095 Pizor, Martha Melissa
Elliott's Mills, Pa. |
| 3071 Jacques, Charles A.
Providence, R. I. | 3096 Pollister, Isabel Chadbourne
Portland, Me. |
| 3072 Jewell, Winona Reed
New York, N. Y. | 3099 Price, Ellen Mary
Somerville |
| 3073 Jones, Eleanor Moore
Newburyport | 3100 Ray, Anna Mary
Albion, Mich. |
| 2831 Karnan, G. Ethel
Cambridge | 2871 Rogers, M. Florence
West St. John, N. B. |
| 3077 King, Mabel L.
Waverley, N. Y. | 3105 Royer, Jessie
Trappe, Pa. |
| 3079 Kratz, Elizabeth
Pittsburgh, Pa. | 3108 Selleck, Fannie M.
Oswego, N. Y. |
| 3297 Laird, George Reginald
Boston | 3110 Sickler, E. Blanche
Buffalo, N. Y. |
| 3055 Light, Alexander
New Dorchester | 3111 Simon, Leila
Tyler, Tex. |
| 3082 Lindsay, Agnes B.
Riverpoint, R. I. | 3112 Small, Margaret Walker
East Saugus |

- 3118 Stankard, Katherine Marie
Waltham
- 3120 Stevens, Mary Adeline
Wellesley
- 3121 Swain, Eleanor Louise
Waltham
- 2885 Thomas, Evalina
Weston, Mo.
- 2375 Troxell, Mayme B.
Greenville, O.
- 2705 Thayer, Mrs. Carrie Deane
Cochituate, Mass.
- 3125 Vosburg, Mary
Skinner's Eddy, Pa.
- 3128 Wellington, Helen Katherine
Lisbon, O.
- 3135 Wilson, M. Grace
Canaan Four Corners, N. Y.
- 3134 Wilson, Mabel
Dallas, Tex.
- 3136 Wilson, Wilda Harper
Sidney, O.

JUNIOR CLASS

- 3220 Alden, Clara Lord
Boston
- 3221 Alderson, Laura A.
Nashville, Tenn.
- 3225 Barker, Nellie M.
Rockland, Me.
- 3226 Bell, George V.
Boston
- 3228 Bettys, Bertha Mae
Rochester, N. Y.
- 3140 Bradstreet, Saide W.
Boston
- 3231 Brigham, Joseph Webb
Dorchester
- 3232 Brown, Cordie Edna
Waterville, Vt.
- 3234 Brownell, Alice
Denver, Col.
- 3235 Brownell, Ethel Clariet
Olneyville, R. I.
- 3238 Canniff, Florence L.
Verona, N. J.
- 3239 Carpenter, Annie Lauryette
North Reading
- 3240 Carter, Blanche Newell
Norwood
- 3241 Chase, Amber M.
Haverhill
- 3242 Clapp, Florence A.
Leominster
- 2783 Clements, Lillian W.
West Winterport, Me.
- 3243 Cloud, Mary Elizabeth
Linwood, Pa.
- 3244 Cobban, Lillian Livingstone
Dalton
- 3246 Coons, Jennie Ruth
Dundee, N. Y.
- 3245 Custer, Margaret Joannah
Falls City, Neb.

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|----------------|---|------|---|
| 3250 | Day, Harriet A.
Hornellsville, N. Y. | 3273 | Hodsdon, Mary Ellene
Centre Ossipee, N. H. |
| 3251 | Decker, Edith Lillian
Towanda, Pa. | 3275 | Howland, Mary Beulah
New Bedford |
| 3252 | Dietrich, Lena
Waterbury, Conn. | 3277 | Hunter, Julia E.
Toledo, O. |
| 3253 | Donley, Anna Crawford
Providence, R. I. | 3280 | Irvine, Louise Adelaide
Everett |
| 3255 | English, Esther Elizabeth
Pictou, N. S. | 3281 | Johnson, Carolyn R.
Rochester, N. Y. |
| 3256 | Eves, Louise Masters
Millville, Pa. | 3282 | Johnson, Florence Maude
Waltham |
| 3161 | Farrar, Flora A.
Waterville, Me. | 3446 | Kay, Bertha Loleta
Salem, Ore. |
| 2930 | Fischer, Edna Salome
North Cambridge | 3284 | Keay, Ann
New Glasgow, N. S. |
| 3164 | Fogler, Grace E.
Boston | 3285 | Kellett, Mary Genevieve
Butte, Mont. |
| 3219 | Friday, Philip B.
Colona, Mich. | 3286 | Kelsey, Lucile F.
Clinton, Conn. |
| (Special) 2122 | Gray, Leona
Granville, N. Y. | 3287 | Kendall, Clyda Euleon
Enosburg Falls, Vt. |
| 3262 | Green, Annie Morse
East Boston | 3169 | Keown, James Archibald
Lynn |
| 3264 | Hall, Anna Leona
Cincinnati, O. | 3289 | Kirtland, Jean V.
South Bethlehem, N. Y. |
| 3266 | Hammond, Helen Leda
Ellenburg Depot, N. Y. | 3291 | Lampson, Lillian D.
Jefferson, O. |
| 3267 | Hammond, Newton B.
Rochester, N. Y. | 3295 | Lindsey, Jennie E.
Dorchester |
| 3268 | Harkins, Gertrude Marie
Brookline | 3296 | Low, Helena Montford
Jamaica Plain |
| 3269 | Harriman, Bertha Mae
Fryeburg, Me. | 3303 | Markél, Grace E.
Boston |
| 1384 | Heath, Frances A.
Beaver, Pa. | 3304 | Marks, Beatrice
San Antonio, Tex. |

2928 Early, Mary Alice
Newton Lower Falls, Mass

(Left very early)

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|------|---|------|--|
| 3306 | Merz, Annie May
Jamestown, N. Y. | 3338 | Simpson, May L.
Furman, Ala. |
| 3307 | Miller, Mabel Renfrew
Providence, R. I. | 3340 | Smith, Caroline H.
Saegertown, Pa. |
| 3447 | Mills, Eugenia Edgeworth
Greenville, S. C. | 3342 | Stone, Clara Lewis
West Acton |
| 3308 | Mills, Katharine B.
Clifton Springs, N. Y. | 3343 | Strieby, Ilai M.
Williamsport, Pa. |
| 3309 | Moodie, James Francis
Chesterville, Can. | 3344 | Sturtevant, Abbie Barker
East Whitman |
| 3089 | Newell, Carolyn Jane
Shelburne Falls | 3345 | Sweet, Nellie H.
Cambridge, N. Y. |
| 3174 | Nilsson, Margarite A.
Sweden, Europe. | 3349 | Thomson, Mary E.
St. Mary's, Ont., Can. |
| 3312 | Nutter, Beatrice Theodora
Keokuk, Io. | 3350 | Tomlinson, Ethel M. L.
Buffalo, N. Y. |
| 3314 | O'Grady, Katherine L.
North Tonawanda, N. Y. | 3351 | Towers, Frederica A. W.
Cambridge |
| 3448 | Pate, James Solomon
Jackson, Tenn. | 3353 | Varnum, Blanche Pearl
Manchester, N. H. |
| 3323 | Pease, Ruth C.
Thomaston, Conn. | 3354 | Vivian, Viola
Calumet, Mich. |
| 3324 | Pinneo, Annie Evelyn
Brookline | 3357 | Wattles, Vera Rae
Neligh, Neb. |
| 3325 | Pitman, Ethel B.
Somerville | 3000 | Webster, Ellen
Horsham, Pa. |
| 3327 | Randall, Julia Oaks
Port Jefferson, L. I. | 3360 | Wells, Mrs. Benjamin W., Jr.
Boston |
| 3328 | Ripley, Stella Frances
Old Orchard, Me. | 3362 | Whitney, Edwin M.
Warsaw, N. Y. |
| 3329 | Roberts, Mary Selina
Bainbridge, N. Y. | 3133 | Wilson, Carolyn Marshall
Sidney, O. |
| 3331 | Root, Edgar Wilson
Logan, Pa. | 3449 | Wolf, Sophie
Silverton, Ore. |
| 3332 | Ross, Frances Allen
Boston | 3365 | Woodworth, Carrie E.
Norwich, Conn. |
| 3334 | Salls, Grace J.
Saco, Me. | 3366 | Yeager, Eva Lena
Forty Fort, Pa. |

FRESHMAN CLASS

- | | |
|--|---|
| 3450 Anderson, Mary Louise
San Diego, Cal. | 3465 Bugbee, Harry Winter
Monson |
| 3451 Archibald, Lois Christian K.
Everett | 3466 Cameron, Frances Ross
Providence, R. I. |
| 2222 Auchinvole, Elsie
Buffalo, N. Y. | 3467 Cannell, Eva Jane
Cleveland, O. |
| 3452 Averill, Marietta
Winona, Minn. | 3468 Carman, Ernest W.
Boston |
| 3453 Barden, Francesco
Wallingford, Vt. | 3469 Carrick, Helen G.
Milbank, S. D. |
| 3454 Barron, Nora
New Orleans, La. | 3470 Carver, Amy M.
Pownal, P. E. Island |
| 3455 Bartlett, Bernice Esther
Cherryfield, Me. | 3471 Chariton, Lena Belle
Chittenango, N. Y. |
| 3456 Bates, Katharine Holland
Barre | 3472 Childe, Clara H.
Newton |
| 3367 Baxter, Rebecca Melva
West Dennis | 3473 Clapp, Marion B.
North Scituate |
| 3457 Beaumont, Fannie E.
Mt. Alton, Pa. | 3474 Connor, Elizabeth Mae
Waxahachie, Tex. |
| 3458 Beckett, Grace D.
Salem | 3475 Coolidge, Blanche
Sycamore, Ill. |
| 3459 Benson, Mary Abbie
Providence, R. I. | 3476 Cooper, Leno Ellen
Holdrege, Neb. |
| 3460 Binning, Nellie A.
Watseka, Ill. | 3477 Corliss, Ralph K.
Randolph |
| 3461 Bowker, May
Herrickville, Pa. | 3478 Crooker, Alida Mason
Woburn |
| 3462 Bristol, Bertha Pauline
Waterbury, Conn. | 3479 Cummins, Maud Braddock
South Lancaster |
| 3463 Brooks, Harriet Irving
Providence, R. I. | 3480 Darby, Alberta Thompson
Mt. Vernon, O. |
| 3464 Brown, Katharine Springer
Crawfordsville, Ind. | 3481 Deming, Cliffe
Ada, O. |
| 3142 Browne, Lizzie E.
Jamaica Plain | 3482 Dickinson, Lena Maria
Chicago, Ill. |

- 3483 Dinn, Katharine Frances 3501 Johnson, Mabel Louise
Roxbury Wollaston
- 3484 Ely, Joetta Augusta 3502 Jones, Minnie
Williamsport, Pa. Indiana, Pa.
- 3485 Ferguson, H. W. 3503 Jones, Sara Margaret
Boston Indiana, Pa.
- 3486 Fiske, Maude Eliza 3504 Josselyn, Sara
Danvers West Somerville
- 3487 Fitzgerald, Helen F. 3505 Judkins, Bertha Mae
Ogdensburg, N. Y. Waterville, Me.
- 3488 Flood, Exerene Leonora 3506 Junkins, Louise
Waterville, Me. Wolcott, Vt.
- 3489 Fowler, Edgar Maude 3507 Keenan, Ethel E.
Bristol, N. H. Potsdam, N. Y.
- 3490 Hall, Ethel Mildred 3508 Kellogg, Gertrude
Stoughton Sioux City, Io.
- 3491 Hall, Minnie 3509 Kirwin, Dora L.
Lexington Bridgton, Me.
- 3492 Hammond, Lynn B. 3293 Layman, Ida Florence
East Manchester, N. H. Toledo, O.
- 3493 Haskell, Mary Ella 3510 Lemen, Ethel Goffe
Ulysses, Pa. Council Bluffs, Io.
- 3494 Haynes, Laura E. 3511 Lockwood, Inez Marshall
Wilmington, Vt. Boston
- 3495 Hellings, Edna G. 3512 Lyon, Caroline Messinger
Bellefontaine, O. Melrose Highlands
- 3496 Hemberson, Sophie Christine 3513 MacClellan, Thelma
Red Wing, Minn. Roxbury
- 3499 Hill, Jennie Mildred 3514 Mack, Florence Elizabeth
Kennebunkport, Me. Windsor, Conn.
- 3497 Hollen, Anna Marguerite 3515 MacPherson, Jeannette M.
Providence, R. I. Boston
- 3498 Holohan, Clara A. 3516 MaHar, Violet
Driftwood, Pa. Rockland
- 3499 Jaynes, Florence Inez 3517 Mallory, Irene Victoria
Spencer Brockville, Ont., Can.
- 3500 Jewett, Florence L. 3518 Matthews, Arrilla Belle
Skowhegan, Me. Asbury Park, N. J.

- 3433 Maxon, Rachel
Brooklyn, N. Y.
- 3519 McDermott, Helen A.
Hyde Park
- 3520 Meehan, Maud
Boston
- ~~Melcher, Grace E.~~ *Sp.*
Monmouth, Ill.
- 3521 Meredith, Lizzie C.
Jamestown, N. Y.
- 3522 Miller, Daisy Belle
Brewton, Ala.
- 3523 Miller, Mary G.
Viroqua, Wis.
- 3524 Milliken, Florence E.
Bingham, Me.
- 3525 Moore, Margery
Delaware, O.
- 3526 Morin, Mae Edna
New Lebanon, N. Y.
- 3527 Nevin, Frances Mahala
Dayton, O.
- 3528 Niemeyer, Louise Wilhelmina
Williamsport, Pa.
- 3529 Nyberg, Beulah Mae
Harrisburg, Ill.
- 3530 Palmer, Myra Frances
Hartford, Conn.
- 3414 Parker, Mrs. S. F.
Denver, Col.
- 3531 Parks, Emily Corenne
Greenport, N. Y.
- 3321 Paull, Harriet Alice
Jamaica Plain
- 3532 Pierce, Ellen L.
Cambridgeport
- 3533 Powell, Clara Mae
Barton, Vt.
- 3534 Purdy, Marguerite O.
Old Orchard, Me.
- 3535 Quimby, Alice Alvina
Manchester, N. H.
- 3536 Richardson, Helena Maynard
Winthrop
- 3537 Russ, Katharine Frances *Special*
Ashmont
- 3538 Sapp, Rosebud
Mt. Vernon, O.
- 3539 Searway, Leone
Fort Fairfield, Me.
- 3540 Skilton, Mabel Irene
Waterbury, Conn.
- 3541 Smith, Maude Lucretia
Haywood, Me.
- 3542 Smith, Olivette Elinor
Ashland, Me.
- 3543 Smith, Sidney Henry
London, Eng.
- 3544 Spence, Clara M. - *Sat Class*
Allston
- ³⁵⁴⁵ Sponsler, Ethel
Hutchinson, Kan.
- 3546 Sprowls, Edna L.
Coon Island, Pa.
- 3547 Stevens, Gail W.
Boston
- 3548 Stevens, Jessie Mattatall
Malden
- 3549 Strout, Edith Mae
Limington, Me.
- 3550 Swift, Lillian Wyman
New Sharon, Me.
- 3551 Symonds, Sadie Willis
Salem
- 3552 Thompson, Florence Nelson
Wareham

- 3553 Thompson, Leslie
Brooklyn, N. Y.
- 3554 Thornton, Carrie R.
Buffalo, N. Y.
- 3555 Utterback, Helen Porter
Rochester, N. Y.
- 3556 Verder, Elsa de Verde
Rutland, Vt.
- 3557 Weed, Flora E.
Veazie, Me.
- 3411 Wellington, Violet Irene
North Oxford
- 3558 Wheeler, Ethel Christina
West Medford
- 3559 Whitfield, Theodore
Clinton, Miss.
- 3560 Whitmore, Bertha Nevada
North Cambridge
- 3561 Wiswall, Helene Hardy
Marlboro, N. H.
- 3562 Wyeth, Mrs. Henrietta M.
Quincy
- 3563 Young, Elizabeth Mabel
Seaforth, Ont., Can.

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SATURDAY CLASS

- 2898 Boynton, Pearl H.
Boston
- 3564 Boynton, Ruby May
Boston
- 3369 Brigham, Florence M.
Dorchester
- 5 ~~3390~~ Bryant, Kate Chandler
Malden
- 6 ~~3377~~ Cowan, Elinore R.
Allston
- 3567 Demers, Pierre Paul
Somersworth, N. H.
- 3568 Gleason, Albert A.
Boston
- 1858 Harwood, Nellie Irene
Lynn
- 3377 Hodgdon, Christine Frances
Malden
- 3569 Jeffery, Ellen A.
Wellington
- 3570 Knox, Mary Hunting
Watertown
- 3383 Loker, Edith T.
Boston
- 3571 Macdonald, Eva Freeman
Charlestown
- 3382 Nutter, Hazel Louise
Malden
- 3385 Rhoades, Ethel Viola
Malden
- 3572 Riley, John L.
Braintree
- 3390 Smith, Marion F.
Boston
- 3573 Sproul, Mildred C.
Pemaquid Harbor, Me.
- 3574 Upton, Arezzine A.
Somerville
- 3575 Williams, Arthur
Cochituate

20

3544 Spence, Clara M.
Allston

SPECIAL STUDENTS

- 3576 Bailey, Mrs. Albert F. Taunton
 3577 Banks, Gertrude E. Cambridge
 2520 Barnes, Eleanor Brewster Malden
 2920 Barnes, Ella Rose Malden
 3393 Barber, Sarah B. Lewisburg, Pa.
 3578 Baxter, Percival Proctor Brookline
 2922 Brady, Mary G. Canning, Nova Scotia
 3395 Brigham, Florence G. Dorchester
 2777 Carpenter, Arthur E. Boston
 3579 Cass, Eleanore B. Gilberta Roxbury
 3580 Cowell, Helen E. San Francisco, Cal.
 2434 Davis, Grace B. Providence, R. I.
 3582 Dearborn, Ethel M. Lawrence
 3583 Devine, Genevieve Margaret Roxbury
 3584 Donnelly, Mary Eva Lowell
 3585 Elliott, Mildred Cobb Boston
 3586 Francis, Louise McAllister Boston
 1971 Goodacre, J. J. Winthrop
 3408 Grainger, Lottie L. E. Malden
 3490 Hall, Ethel Mildred Stoughton
 1701 Henderson, Mabel Cambridge
 3587 Hobson, Chattie R. Paola, Kan.
 3588 Koch, Frederick H. Peoria, Ill.
 3589 Leonard, Harriet Marie Cambridgeport
 3170 Leonard, Henry P. Lynn
 3590 Lewis, Emma F. Brewer, Me.
 2839 Littlefield, Effie M. Winterport, Me.
 3591 Lockhart, Mary E. Boston
 3592 Melcher, Grace Estelle Monmouth, Ill.
 3151 Morse, Isabel A. Roxbury
 2213 Nash, Luella May Toledo, O.
 3593 Noble, Nettie Worcester
 3594 Norris, Mattie Angie Lyme, N. H.
 3177 Poor, Mary Noyes West Somerville
 3595 Ross, Lydia Watertown
~~Russ, Carrie Hale~~
~~Boston~~

3581 Curran E. J.
 Oil City Penn.

- 2873 Russell, Emma B.
Providence, R. I.
- 3335 Sanborn, Viola Adelaide
East Baldwin, Me.
- 3596 Savage, Hannah B.
Everett
- 3597 Seeley, Lillie E.
Roxbury
- 1753 Shafter, Bertha S.
Boston
- 3598 Sisson, Alice M. B.
Boston
- 3599 Skivington, Effie K.
Marietta, O.
- 3600 Smith, Mrs. James Dunlop
New York City
- 3601 Stimson, Rachel S.
Brookline
- 3602 Vernon, Florence Eugenia
Madison, Wis.
- 2961 Walker, Mary E.
Topeka, Kan.
- 3603 Winchester, Augusta S.
Jamaica Plain



SUMMER SCHOOL STUDENTS

1900

- 220 Alden, Clara Lord
Boston
- 3225 Barker, Ellen M.
Rockland, Me.
- 3604 Beals, Edward E.
Andover
- 2523 Bender, Elizabeth Blanche
Altoona, Pa.
- 3605 Bird, E. Mary
Tom's River, N. J.
- 3606 Brown, W. I.
Nephi, Utah
- 3234 Brownell, Alice
Denver, Col.
- 2104 Bruce, Annetta
Hyde Park
- 3424 Cook, Coralie Franklin
Washington, D. C.
- 3607 Darlington, Beulah Walter
West Chester, Pa.
- 3608 DePass, Harry Elliott
Spartanburg, S. C.
- 3609 DePass, Victor Eugene
Union, S. C.
- 3254 Donovan, Maud
Cleveland, O.
- 3610 Dresper, Edward B.
Mobile, Ala.
- 3195 Dugan, Rose A.
Bangor, Me.
- 3611 Edwards, Bessie L.
Island Heights, N. J.
- 2680 Eddy, Jane Elizabeth
Somerset
- 3612 Eldridge, Nina
Vineyard Haven
- 3613 Emery, Florence Simpson
New York, N. Y.
- 3372 Enos, Laura A.
Edgartown

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|------|---|------|--|
| 3406 | Falconer, George N.
Boston | 3624 | Perry, Annie Moseley
Boston |
| 1673 | Fallon, Blanche Weeks
Texas | 3625 | Peterson, Eleanor K.
Salt Lake City, Utah |
| 2284 | Ferris, Elfreda
Paris, Ill. | 1446 | Randall, Elizabeth Lawrence
Attleboro |
| 1679 | Fitch, Cora St. John
Athens, Pa. | 3626 | Scott, Rev. John G.
Miller School, Va. |
| 2808 | George, Edna
Clifftondale | 3627 | Snyder, Rev. Martin Luther
Mannheim, Pa. |
| 3614 | Gortner, Oden Casper
Mifflintown, Pa. | 2870 | Stewart, Laura V. C.
Newark, N. J. |
| 3615 | Hayne, Lila Damon
New Bedford | 3628 | Sullivan, Helena Gertrude
Fall River |
| 3616 | Huddle, John Thomas
Germantown, Pa. | 3629 | Swartz, Laura E.
West Chester, Pa. |
| 3617 | Hughey, M. Lorie
Hillsboro, O. | 3183 | Terrill, Mrs. W. E.
Montpelier, Vt. |
| 3618 | Lockwood, Emilie B.
Brooklyn, N. Y. | 3630 | Thorp, Laura Hanna
San Francisco, Cal. |
| 3619 | Malley, Helen Gertrude
New Bedford | 3631 | Van Norman, Bertha P.
Gold Field, Col. |
| 3620 | Milligan, Adlyn G.
Washington, Pa. | 3632 | Ward, Helen Alden
Boston |
| 3208 | Milligan, Mina
Washington, Pa. | 3633 | Weingardner, Eva Maude
Fort Wayne, Ind. |
| 3621 | Mischlich, Adolph
New York, N. Y. | 3443 | Wells, Henry Gordon
Middletown, Conn. |
| 3525 | Moore, Margery
Delaware, O. | 3634 | Williams, Lena
Dallas, Tex. |
| 3622 | Osgood, Horace E.
Nashua, N. H. | 3635 | Williams, Marion
Oxford, Ga. |
| 3623 | Palmer, Harriet Cowles
Ogdensburg, N. Y. | 1528 | Woodwell, Ruth Adams
Newburyport |
| 3448 | Pate, James Solomon
Jackson, Tenn. | 1192 | Woolson, Clara Bancroft
Roxbury |

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The first of the year was a very dry one, and the crops were much injured. The second of the year was a very wet one, and the crops were much injured. The third of the year was a very dry one, and the crops were much injured. The fourth of the year was a very wet one, and the crops were much injured. The fifth of the year was a very dry one, and the crops were much injured. The sixth of the year was a very wet one, and the crops were much injured. The seventh of the year was a very dry one, and the crops were much injured. The eighth of the year was a very wet one, and the crops were much injured. The ninth of the year was a very dry one, and the crops were much injured. The tenth of the year was a very wet one, and the crops were much injured.

Erratum

Since the printing of the first portion of this Catalogue, Feb. 1, 1901, the decease of Hon. John W. Dickinson has made vacant the chair of Rhetoric and Psychology. The vacancy will be filled during the summer. The work will be given as scheduled, and the name of the instructor will be announced later.

